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SPECIAL ANNOUNCEMENT

After this issue the **AMERICAN ART NEWS** will be published, as usual during the summer, or "off" art season, monthly until Saturday, Oct. 16 next, when the weekly issues will be resumed and a new volume will begin.

The regular monthly summer issues will be published this year, July 17, Aug. 14 and Sept. 18.

WILL OF HENRY DUVEEN

Henry J. Duveen, who died Jan. 15, 1919, left a gross estate of \$3,400,904 and a net estate of \$3,032,984, according to the report of the State Comptroller. He left a widow and one son, Lieut. Geoffrey Duveen of the British Navy. His wife receives a life estate in \$2,144,812 and the contents of the home at 907 Fifth Ave., and his son's immediate share was appraised at \$737,244. After the death of Mrs. Duveen her son and grandson, Dennis Duveen, will receive the principal of her trust estate.

The items of the estate include \$451,796 cash, \$146,010 insurance; \$15,972, the value of the house furnishings; \$1,807,893, appraised value of the decedent's interest in Duveen Bros.' common stock and \$897,600 in preferred stock. The testator bequeathed a black pearl, appraised at \$2,000, to his son, and a white pearl, appraised at \$3,000, to his grandson. To eight employees he gave sums ranging from \$1,500 to \$2,500 each.

He bequeathed \$5,000 to each of the following institutions: Mt. Sinai Hospital, Women's Hospital of N. Y. and Middlesex Hospital, London.

EFFECTS OF THE PACCA LAW

"An American millionaire who died last year," says M. Pierre Boulaine in *Le Cousin Pons* of Paris, "took pride in showing to his friends three pictures in his Parisian dining room by three of the greatest masters of the Italian School. 'I saw them for the first time,' he would explain, 'on the walls of a palace in Florence, where they had hung for more than a hundred years. I offered a good price, which was accepted. Of course, there is the Pacca Law, but I was assured that there would be absolutely no trouble, and that the pictures would be delivered in Paris, within a reasonable length of time, tax free, and no questions asked. This proved correct. How the pictures passed the frontier remains a mystery.' It is claimed that a flourishing business of fraud has sprung from the Pacca Law; a new industry that will not be long in appearing in France."

"What is certain," concludes *Le Cousin Pons*, "is that as long as this law exists in Italy, the pictures that go out can never return to their original country, no matter what sums may be at the disposal of Italian buyers."

MUSEUM'S NEW PICTURE

A famous altarpiece, reproduced on this page in this issue, of unusually large size, painted by Girolamo dai Libri for the high altar of the Church of San Leonardo near Verona, has recently been bought by the Metropolitan Museum and has been placed on exhibition in Gallery 30. It comes from Hamilton Palace, near Glasgow, the property of the Dukes of Hamilton, where it was built into the wall of the great staircase. It has been commented upon by Waagen, by Crowe and Cavalcaselle, and all the modern authorities on its school, as well as by Vasari, who writes of it in his *Life of Girolamo* in the *Lives of the Painters* (Bohn's Edition, vol. 5, pp. 328, 329).

"The Mantegna-like quality of the work," says Bryson Burroughs in the *Museum's June Bulletin*, "has been generally commented upon. It must have been painted before 1526, when Girolamo fell under the spell of the work of Cavazzola (Morando), as is shown in his altarpiece of San Giorgio, painted in that year. The execution of every part is most careful and elaborate, but the minute details detract in no way from the general impression. The monumental composition and the brilliant, even gaudy, color must have made a striking and noble effect when it was in its original place. Pictures such as this are always seen to the best advantage in the places for which they were painted. One feels in this instance that distance and a rather subdued light are necessary for the effect which the artist intended and indeed excellently attained."

"The altarpiece is of the sort that will prove of great and lasting benefit to a representative collection such as ours."

FRENCH ART TAX SOON OFF

Paris, June 10, 1920.

Just as was foreseen, the Senate has disowned the famous 135 bis clause, voted by the Chamber from the bill on the budget which levied a tax of 50 to 100% on the exportation of art-works and prohibiting their exodus without authority. The numerous protests which the bill had provoked were taken into account and M. Chestenet, rapporteur of the Budget for Fine Arts was entrusted with an inquiry on the subject, to be followed by an early debate. The

A SHREWD COLLECTOR

The recent sale in Paris of the collection of M. Sigismond Bardac stirred the European art world. The collection was a beautiful one, yet its items were not the *fond du panier*, the finest pieces having been sold direct, for if M. Sigismond Bardac knew how to buy he also knew how to sell. "I don't want to sell this picture," he was wont to say, "but if you will offer me such a price for it that it would be sheer folly to refuse, then, of course, I can't help but accept." The only difference between M. Bardac and

PRADO MUSEUM REORGANIZED

"A large new addition has been built that will more than double the present accommodation for pictures in the Prado Museum, Madrid, Spain, according to the Madrid correspondent of the London Times. The new buildings consist of 22 large rooms, of which 12 receive light from the roof and are on a level with the main floor."

"The new building fills the space that used to exist within the museum inclosure, behind the museum and between it and the eminence on which stands the Church of San Geronimo and its cloister. The architect, Don Amos Salvador, Jr., has been well inspired in confining his endeavors to obtaining a maximum increase of accommodation for the pictures with a minimum alteration of the exterior appearance of the museum. The building is now completed, and only interior arrangements remain to be made. The centenary of the museum falls in next November, and efforts are being made to inaugurate a couple, at least, of the rooms on that date. The rest will follow."

"The new space allows of an important rearrangement of the pictures that will change the whole aspect of the museum. The Director of the Prado, Don Aureliano de Beruete, informs us that the chief masterpieces of Velasquez, notably 'Las Meninas' and the 'Crucifixion,' will be placed in the new rooms adjoining the Velasquez Hall. El Greco will have a room to himself next to that of Velasquez. The Venetian school on the one side, and the Flemish school on the other, will fill the remaining rooms down to the wings above mentioned. The most notable feature in the new arrangement will perhaps be an Imperial Room (the largest new room in the north wing) which will contain the equestrian portrait of Charles V by Titian, the two full length portraits of Charles V and Philip II, that of the Empress, and the 'Gloria' Charles took with him to Yuste to comfort him on his deathbed. The Leoni bronzes and Florentine inlaid tables, presented to Philip II, after the battle of Lepanto, will complete the furniture of a room thus filled with historical as well as pictorial interest. The corresponding room in the south wing will be given over to Rubens."

The effect of these changes will go to clear the great central gallery, which will allow of a methodical classification of the large miscellaneous collection of paintings of the Spanish school. In the basement a large room has been set aside for the works of Poussin and Claude Lorraine, and the works of Goya will be rehung. The basement will also provide a large restoration studio."

MUSEUM'S NEW ACCESSIONS

At the monthly press view at the Metropolitan Museum Wednesday last some important new accessions were announced. The most important of these is the fine altarpiece by Girolamo dai Libri, painted by him for the Church of San Leonardo near Verona, and reproduced with description on this page.

Other accessions are an early Egyptian panel, a boy's head, of the Fayum type, XI century A. D.; a painting of a girl with dog by Ricard, from Mr. S. W. De Jonghe, now in the fiftieth anniversary exhibition, and a number of Egyptian sculpture carvings, some small arms and armor, costumes, drawings, fans, textiles, metal work and ceramics.

The following American pictures have also been acquired: "Truth," an allegorical work by the late Henry P. Gray; "Sunrise on the Mountains," by the late Richard W. Hubbard, the gifts of Mr. Samuel P. Avery; "Easthampton Meadows," by George H. Smillie, gift of Mr. James B. Ford; "Portrait of Mrs. Thomas Brewster Coolidge," by Chester Harding; a panel, "Entrance of Met'n Museum When in 14th St.," by Frank Waller, and a miniature portrait of Nathaniel Griffing, the gift of Mrs. Kate Foote Coe.

There is also a superb representation of King Senusert III. as a Sphinx, in diorite. On the breast is inscribed the Horus name of the King, whose features are closely in accord with other known portraits of this ruler. The acquisition of the two objects named above and others in this collection was made possible through a fund donated for the purpose in 1917 by Edward S. Harkness.

Frederick K. Detwiller has sold his house and studio at Noank, Conn., having found it too large for his purposes. He has taken a studio in the Chelsea for the Summer and in the Autumn will occupy a studio in Carnegie Hall.



ALTARPIECE

Cirolamo dai Libri (1472-1555)

Recently Purchased by Metropolitan Museum.

bill will be finally returned to the Chamber when the deputies must accept its adjournment. Meanwhile time passes, the Americans continue to arrive and do not buy, except just those who know France and the French and that the whole affair will probably flicker into a tax representing about 20%, who realize that it is still in their interest to buy, and who do so with the stipulation that their purchases be put on one side till better days come. M. C.

a dealer is," said one of the latter, "that he does not pay the tradesmen's tax and that we do."

Hugo Ballin has just completed an important moving picture scenario at his own plant. He will produce two more plays and then will go to Calif. to fill a contract, after which it is his intention to continue in the moving picture business for himself.

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EXHIBITIONS NOW ON**Painters at Societe Anonyme**

The new Societe Anonyme, inaugurated in the spring by a few "modernist" painters, who felt the need of having a special gallery where they could be sure of exploiting the work of themselves and their fellows and where the art public might resort to learn the purposes of the "cubists," "post" and "neo-impressionists," et al., have established headquarters at 19 E. 47th St., under the direction of Miss Katherine Drier with Man Ray in attendance. They are already forming a library of art books which visitors are welcome to use in the comfortable, tastefully and simply decorated galleries. The first exhibition which included works by such well known "modernists" as Van Gogh, Villon, Vogler, Stella, Schamberg, Ribemont, Picabia, Man Ray, Gris, Duchamp, Charles Dougherty, Brancusi and Bruce was held during May and the early weeks of June and attracted a large number of visitors.

The purpose of the Societe is not to promote sales but rather study and research in recent movements in modern art.

The second exhibition opened last week, to continue through July 17. The exhibitors are Van Everen, the Italian; Matulka, Charles Dougherty and Bruce, all of whom exploit the ultra modern movement of color. In some cases the pattern resembles rhythmic lines and curves, but little consideration is given to Nature. For those who have made a study of the ultra modern in art and understand its aims, the gallery will doubtless fill a want. The location is good, the decorations attractive and the atmosphere inviting.

Quaker Lace Prizes

The Quaker Lace Prizes for window decorations were awarded last week at the Architectural League rooms. The subject was a perspective rendering of a window with lace curtains and other decorative accessories. The prizes, amounting to \$1,000, were awarded to the following: First prize, dining room, Henry F. Bultide, \$200; first prize, living room, Margaret Ives, \$200; first prize, Dorothy B. Pryor, \$200; special prize, Hazel G. Newnham, \$100; second prize, dining room, Edmund F. Stadel, \$100; first prize, living room, Agnes A. Abbot, \$100; second prize, bedroom, Leon V. Solon, \$100. Honorable mention, J. Pendlebury, S. Geillo, and Filomena W. Schadle.

PHILADELPHIA

To continue during the summer, there is now on an interesting exhibition at the Art Alliance, a collection of works by members of the Alliance effectively exposed in the West Gallery and comprising oils, water colors, and pastels. Fine in tonal quality and atmospheric ambience is a canvas by Richard B. Farley, very realistic study of the seashore, "After the Storm." J. McLure Hamilton shows a group of his unique chalk drawings of the "décolletage à la mode" in female costumes, and Fern Copledge a group of strong, colorful landscapes. Several good examples of Elizabeth Washington's sure touch in handling local scenery are here, old "Independence Hall" is the subject chosen by Anna Fry Smith for a convincing work, Mary McClellan exhibits a pair of charming interiors, and Anna V. Richardson paints "Chrysanthemums" with a fine sense of decorative value that lends variety and distinction.

Notable in the changes of location of the establishments of art dealers is the removal of the old firm (dating from 1865) of Adolf Newman & Son from No. 1704 Chestnut St. to 1732 Chestnut St., in the same block further up. The building has been purchased by the firm and improved by the construction of a spacious and well-lighted sales and exhibition room, with an additional gallery for the use of artists desiring to give special exhibitions or "one man" shows. There is now on view there a collection of etchings, printed in color, by I. Alphege and Henry C. Brewer of cathedrals and views of cities in the old world.

ARTISTS' SUMMER FLITTINGS

Arthur Halmi will leave his Sherwood studio as soon as he completes a woman's portrait, now underway, to spend the summer at Magnolia, Mass., where he will paint portraits from orders booked at his recent exhibition in Boston.

Helen Watson Phelps will leave her Sherwood studio early in July for Cape Cod, to stay for a time, after which she will go to Newport for the remainder of the summer.

Edward Dufner has left his Vandyck studio for Bearsville, N. Y., where he has been since May. During July and August he will go to Pittsburgh where he will teach in the life, drawing, and portrait classes, at the Institute of Technology in Schenley Park. In Sept. he will return to his studio in Bearsville to paint until the late autumn.

Constance Curtis left her Vandyck studio last week for Lake George where she will paint until Oct.

Jane Freeman left her Carnegie Hall studio last week for her summer studio at Provincetown where she will paint until Oct.

Friends of Emma Lambert Cooper will be glad to know that she is recovering from her recent illness and was able to leave her Gainsborough studio last week for Rochester where she and Colin Campbell Cooper will remain for a time, the latter to paint in the vicinity of that city until the autumn.

George De Forest Brush has left his Sherwood studio and is spending the summer at his home in Dublin, N. H. He will return to N. Y. in the late autumn.

Sidney Dickinson left his West 55th St. studio in early June for Somerville, N. J., where he will spend the summer, painting portraits and genres.

Jerome Myers is painting at his usual resort in Dutchess Co., N. Y., where he will remain until late Oct.

Haley Lever is at Gloucester, Mass., where he is painting his well known shore subjects. He will return to his studio in the Clinton building, West 42nd St., in the late autumn.

Henry N. Moeller has left N. Y. for Ogunquit, Maine, where he will paint until the late autumn.

F. Ballard Williams has left his West 67th St. studio for the summer. He will paint at his studio in Glen Ridge, N. J., for a time, after which he will go to Maine.

Carl Gruppe, Sr., and his son, Carl, are preparing to hold a joint exhibition in Rochester during the summer.

Alice Judson left her Sherwood studio last week for her summer home at Beacon, N. Y., where she will paint until late Oct.

Jane Peterson will paint for a time at Gloucester. She will leave her Sherwood studio next week.

Mrs. Dunlap Hopkins will go to the Berkshires to paint until the autumn. Several of her landscapes have recently been purchased by collectors, one of the most important going to Wellesley College.

Miss Content Johnson gave a reception recently at her Rodin Studio when she displayed a number of recent paintings.

Carton Fowler has gone to the Berkshires where he will remain during the summer.

Irene Weir will sail for Europe early in July where she will remain until the autumn. She will visit France, England and Italy before her return.

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LONDON LETTER

London, June 15, 1920.

It has been announced that the Incorporated Printers' Association is shortly to be amalgamated with the Fine Art Trade Guild so that one corporate body may supervise the interests of the trade. At the present moment amalgamation seems to be in the air, the expenses of upkeep encouraging this form of economy when possible.

Free Tuition at Academy Schools

There have lately been certain alterations in the regulations concerning the admission of students to free tuition in the Academy Schools, which should have good effect in enabling budding artists of a really original turn of mind to gain admission. Henceforth the work to be submitted as a test of suitability will be left to the candidate himself to select, the only stipulation made by the authorities being the degree of quality expected. Indeed, it is anticipated that the teaching in the Academy schools will in future be considerably more elastic in character than in former years and will embrace other schools of tuition than the purely classical. Apropos of Academy teaching, I am reminded of a story of Whistler, who while visiting an atelier in Paris, asked one young English painter where she had been trained in London. "At the Academy schools," was the reply. "Then you have nothing more to learn," was the answer, and the artist refused to unburden himself of further criticism or advice!

Portraits in Wood

Inspired, no doubt, by the art of the Serbian sculptors, so much of whose best work is done in low relief on wood, there has now arisen a new aspect of portraiture, namely, that expressed in statuettes and relief plaques of oak, pearwood, cypress, sycamore and other woods. Handled by Alec Miller, the sculptor now exhibiting at a small gallery in the Adelphi, excellent results are to be gained in these materials.

PROVIDENCE

At the Rhode Island School of Design the two small galleries are filled with a collection of paintings by Jonas Lie, including the nine well-known canvases showing various phases of the construction of the Panama Canal, and which have been shown in almost all the art centers of the country. Another feature of the exhibition is three large flower paintings entitled "Peonies," "Roses" and "Bowl of Chrysanthemums." The first is a harmony of light tones, the others brilliant in color.

"Winding River" has dignity, "The Quarry" emphasizes color values, "City Ice-bound" is a profile view of skyscrapers seen from the harbor, and "Silent Stream" a color harmony in a minor key with a haunting beauty like a poem by Poe. The remaining pictures are all interesting—many impressive in character.

At the Providence Art Club there was on a memorial exhibition of paintings by Mary Coleman Wheeler. Miss Wheeler, who for many years maintained a noted school for girls in this city, was not only an authority on the history of art but, at various periods, followed art seriously. In the seventies, she studied in Germany, France and England, and, again, in the nineties, she had a studio at Fontenay aux Roses and at Giverny. During the past four summers, she painted at Woodstock, N. Y. The 41 paintings at the club embrace all periods of Miss Wheeler's work and show a remarkable sympathy with the tendencies of the times.

W. Alden Brown.

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CHICAGO

The annual summer exhibition of work by the students of the Art Institute is on, with an exhibition of paintings, etchings and sculptures by the Art Students League. The display is more impressive than it has been for the past few seasons as it is larger and more diversified. This in a measure is accounted for by the fact that the war and the absence of many students in the service has tended to restrict the showing formerly. A departure from tradition is observable in the awarding of the prizes, the first two of which were given for achievements in sculpture. John Brein received the foreign travelling prize of \$800, known as the Bryan Lathrop award. Ida McClelland Stout is the recipient of the John Quincy Adams prize of \$425 which is also a travelling award and Geo. Trimmer won the painting American Travelling prize of \$125.

The Mucha murals are much commented upon by the press and the Art world generally. It is seldom that a summer season can boast so important an exhibition as these five decorations from the series on the history of the Slav peoples. The South Shore Country Club show is inspiring other organizations to similar effort. The Business Men Painters have taken a club house at Palos Park, and are busy with plans for furnishing and equipment. A "get together" sketching party started out from the club house on Sunday. A movement is under way to organize a league of such clubs throughout the country, a prominent N. Y. artist having approached the Chicago Club for this purpose.

RECENT PARIS ART SALES

Paris, June 15, 1920.

M. Vignier's collection, which M. Henri Baudouin put on sale on May 27 at George Petit's, produced a grand total of 901,880 fr. The highest figure was fetched by a painting by Théodore Rousseau, "La Plaine de Chailly," which fell to M. Q. Schoeller for 80,000 fr., 64,000 fr. having been the price asked for it. A fine Fromentin, "Halte de Caravane," rose from 35,000 fr. to 64,000 fr. The Corots, of varying interest, fetched appropriate prices. "L'Arbre Penché" was sold for 40,000 fr., and the "Vue sur la Mer," a charming work and a subject seldom dealt with by this master, 37,000 fr. The rest, less important, varied around 10,000 fr. with the exception of one small canvas which did not go beyond 5,300 fr. Daubigny's "Coucher de Soleil sur la Rivière," was sold for 4,000 fr., "Moulins sur la Meuse," for 24,000 fr., and "Villerville," for 9,150 fr. A fine Diaz, "Venus et l'Amour," fell at 35,000 fr. to Mr. Schoeller, 20,000 fr. is the valuation. The Isabey's sold well: "Cour d'Auberge," 26,000 fr.; "Orange en Mer," 14,000 fr.; "Pendant la Tempête," 20,000 fr., except the little tempting "Temptation of Saint Anthony," an immense canvas without any interest which could not secure more than 25,100 fr. although the price asked was 40,000 fr. A painting by Rosa Bonheur brought 19,000 fr. which at the sale of this artist's works had not exceeded 3,100 fr. A small "Baigneuse" by Millet made 22,000 fr. and a pastel by the same, "La Petite Bergère," 29,000 fr.

The fifth Beurdeley sale of modern drawings brought 564,500 frs. The drawings of

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The sixth sale, that of drawings by old masters comprising the fine collection of XV, XVI, XVII and XVIII c. masters is taking place just now and bringing fine prices. The first session brought 307,080 fr., the second 207,345 fr. Drawings by Albert Durer obtained very big prices. "The Young Apostle," valued at 25,000 fr., which fetched 1,200 fr. at the Defer-Dumesnil sale in 1900, realized 43,500 fr. M. Danlos obtained it against Mr. Knoedler. "Mary Magdalen at the Foot of the Cross" valued at 25,000 fr. fell at 28,000 fr.

The most striking adjudication was Fragonard's "La Coquette," in sanguine, valued at 10,000 fr. and which M. Schoeller pushed to 32,100 fr. for Mr. Victor Rosenthal, No. 187, "San Giorgio Maggiore" by Guardi, a watercolor, estimated at 10,000 fr., fell at 11,825 fr. to the Petit Galleries.

The Bardac Sale

Some 3,757,755 francs was the grand total produced by the Bardac sale where the bidding was spirited. The bidding was surprisingly confident and the results good. The highest figure—363,000 fr., M. Féral's bid, was obtained for La Tour's "Portrait of Mme. Rouille de l'Etang," twice as much as was given for it in 1900. It is an admirable work in perfect condition. The examples of Hubert-Robert were hotly disputed and fetched very high prices. They were also excellent in quality. "Le Vieux Pont" fell at 165,000 fr., 200,000 fr. having been asked. "Les Lavandières" fell at 101,000 fr.; "Le Route à la Terrasse," at 54,000 fr. after a bid of 30,000 fr. It brought 13,000 fr. in 1897 at the sale of the Duchesse de Trevis's collection. The two pendants, "La Cascade" and "La Fontaine," realised 91,000 fr.; twice the original offer.

The bidding for the Scholls was so rapid and made such leaps that it reached almost fabulous figures. "La Feinte Résistance" fell at 162,000 fr. "Le Coucher" and "Le Lever," together realized 153,000 fr.; and "La Jolie Visiteuse," 153,000 fr. An exquisite head by Sir Thomas Lawrence brought 116,500 fr.; "Le Sommeil de Diane," by Boucher, 80,200 fr.; Chardin's "Portrait of Bachelier," 20,500 fr.; while 50,200 frs. was paid for the two pictures by A. de Dreux, "L'Arrivé du Rendez-Vous" and "Le Départ pour la Chasse;" Goya's "Portrait of Queen Marie Louisa" fell at 43,000 fr., Huet's painting of a small dog at 30,900 fr., and the same artist's "Singerie," at 39,200 fr.; The drawing by Fragonard, "L'Allée Ombragée," brought 143,600 fr.; studies of hands in sanguine by Watteau, 39,100 fr.; "La Toilette," by Freudeberg, 36,100 fr.; and different drawings by Guardi, 29,500 fr., 66,700 fr., and 16,000 fr. respectively.

The art objects also sold very well. The Salon Louis XVI, set by Jacob, attained 130,000 fr., a chaise-longue by the same, 55,000 fr., and two Louis XVI candelabras with feminine figures after Clodion 109,000 fr. Two Baigneuses in clay by Falconnet, and another by Boizet, brought 60,000 fr.

M. C.

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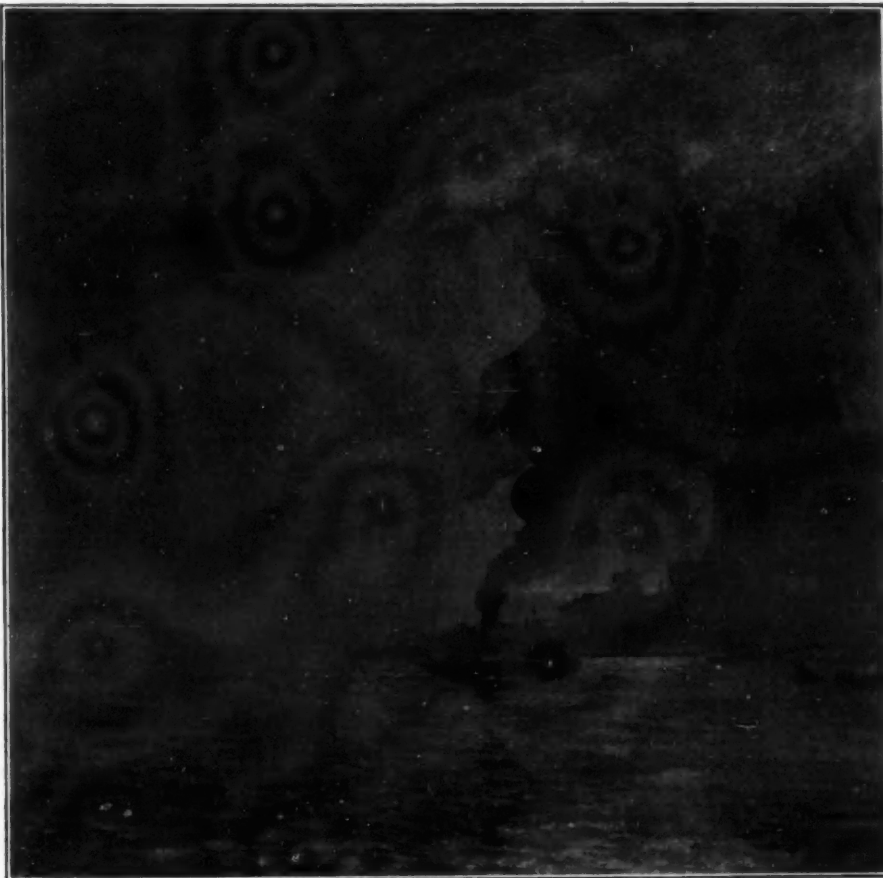
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AFTER THE STORM

In Recent Spring Academy.

Charles Vezin

Word comes from Walter Ufer, who has just reached Taos that he is undertaking a bigger work than any of his former efforts and that he finds the old Pueblo ever and more inspiring. Victor Higgins is on his way west and will be in Taos shortly to begin his summer's work.

Joseph Kleitsch has just reached here after a long absence in Cal. He brings a number of notable portraits and also a collection of landscapes and figure pieces.

Carl Bohnen is exhibiting his latest work in portraiture at the Anderson Galleries, distinguished performances. Two Whistlers have recently arrived at Anderson's as well as an important Frieske and a Richard Miller of the finest quality.

Carson, Pirie, Scott have recently secured a large Rosa Bonheur of deer on the mountain side in the early mists of morn. two Bruce Cranes, a Child Hassam, and a Thos. Moran. Two canvases by Florence Fairman have recently been received at the galleries of Mr. J. W. Young. They are little phantasies with dancing nudes in an arcadian land of blue mists and far-off mountains. Although differing in theme from the artist's former works, they are marked by unflinching delicacy and rare sense of pure beauty.

Evelyn Marie Stuart.

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SPECIAL ANNOUNCEMENT

After this issue the **AMERICAN
ART NEWS** will be published, as usual
during the summer, or "off" art season,
monthly until Saturday, Oct. 16 next,
when the weekly issues will be resumed
and a new volume will begin.

The regular monthly summer issues
will be published this year, July 17,
Aug. 14 and Sept. 18.

ST. LOUIS

Circulars announcing the 15th annual
exhibition of paintings by American artists
at the City Art Museum, Sept. 15 to Oct. 31,
next, have been issued. All pictures will
be invited by the director this year, and there
will be no jury. As a substitute for the jury,
however, local assembling points have been
arranged in Phila., N. Y., Boston, Chicago
and St. Louis, to which artists are invited
to send their pictures for the consideration
of the director. Artists in N. Y. City are
requested to send their pictures to Bud-
worth & Sons, not later than August 25,
on which date Mr. R. A. Holland, director of
the Museum, will select and invite for the
exhibition such pictures as he may choose.
Entry cards and circulars giving full details
may be had by addressing the City Art
Museum, St. Louis.

James B. Musick.

Lawton Parker, one of the founders of
the Rodin Studios, 57th St. and Broadway,
has been obliged to manage the building
nearly all winter, owing to shortage of as-
sistants. He expects soon, however, to re-
sume painting and will go to the country
within a few weeks to do some out-door
work.

ART SEASON CLOSURES

Prolonged this year through June,
the art season in America has now
definitely closed, and there will be a
cessation of activities in the art world
until mid-October, and, with the ex-
citement that always attends a Presi-
dential campaign and election, and
which promises to be even more intense
this year than ever before, if possible,
it is hardly likely that normal condi-
tions will be resumed until after the
elections in early November.

The art season in Europe, and espe-
cially in Paris and London, which in
normal times, and even during the war,
did not close in Paris before July 14
and in London before Aug. 1, ends
this year—largely due to the new
French art tax which has crippled busi-
ness in both capitals—this week.

As announced elsewhere, we cease
with this issue the weekly publication
of the ART NEWS, to resume such
weekly publication Oct. 16 next.
Meanwhile we will publish our cus-
tomary summer issues mid-monthly on
July 17, Aug. 14 and Sept. 18. These
will contain all the art news of interest
and importance that may transpire in
this country and Europe, and the cus-
tomary news of the artists' summer
colonies. It is to be noted that by the
publication of four weekly issues in
June this year we have made up, as
promised, to our readers and patrons
the two numbers missed through the
printers' strike last October, and have
given them, in addition to the usual
mid-June summer issue, an extra one
—that of today.

ART BOOK REVIEWS

CATALOG OF CHINESE ART OBJECTS, in-
cluding porcelains, potteries, jades, bronzes,
and cloisonne enamels, of the Edward R.
Bacon collection, with illustrations in color
and photographs, and with notes and de-
scriptions by John Getz, limited edition, pri-
vately printed for the late Virginia P. Bacon.

This sumptuous volume, which like a
similar and preceding catalog of the pic-
tures in the Edward R. Bacon collection,
compiled by James B. Townsend, with foot-
notes and a foreword by W. Stanton How-
ard, is a tribute to the memory of a noted
American art collector, from a devoted
sister-in-law, whose own death sadly pre-
ceded their publication.

The idea of the literary and artistic monu-
ment which these volumes make, came to
Mrs. Bacon some three years after the
death of Mr. Edward Bacon, and the direc-
tion of the compilation, illustrating and
printing of the volumes—for they are really
far more than simple catalogs—was placed
in the able hands of Mr. John Getz, long
recognized as an authority on art in general
and Oriental art in particular. Mr. Getz
apportioned the listing and description of
the pictures to Mr. Townsend, and himself
compiled those of the Oriental works. The
catalogs have a literary character and differ
from the ordinary sale and collection cat-
alogs in that they give interesting pen
pictures of the works listed and illustrated,
and copious footnotes. Large octavos, beau-
tifully bound in full morocco with deckled
covers and the Chinese art object volume
in particular, filled with color plates—the
works will in after years, be in great demand
among connoisseurs both here and abroad.
The edition is limited and the volumes have
been distributed among the friends and rela-
tives of the late Edward R. and Mrs. Vir-
ginia P. Bacon, who, it will be recalled, was
a Miss Barker, the youngest granddaughter
of Commodore Vanderbilt.

The present volume (that on the pictures
was reviewed in the ART NEWS last winter),
has as frontispiece an excellent etched plate
reproduction by Zorn of the artist's full
length, standing portrait in oil of Mr. Bacon.

Mr. Getz, in a brief and appreciative Pre-
face, says of Mr. Bacon: "He was one
of those connoisseurs who long ago
recognized the beauty and intrinsic worth
of Chinese art, as manifested in ceramics,
cloisonne, bronze and sculptured hard
stones. All such objects appealed to his
cultivated taste with equal force, if they
measured up to standards that had been
fixed by a certain cognizant judgment,

gained through his very keen eyes and sensi-
bilities for both form and color. The col-
lection as Mr. Bacon's friends knew it in
N. Y., was begun in an unostentatious way
about 30 years ago, rather as an accessory
to contribute in some dignified way to the
appearance of his home, where its presence
soon stimulated research and study."

Mr. Getz then tells of Mr. Bacon's col-
lecting on his annual trips to Europe and
his leaving his possessions there pending
his obtaining a house here large enough
to hold them, until they accumulated to an
extent that surprised himself; how he saw
them for the last time in 1914 just as the
war broke, and of his (the writer's) own
amazement when he went over after Mr.
Bacon's death in 1917, to find that many
of the objects had been stored for ten years
and more. He also found that there had
been method in Mr. Bacon's collecting, for
many of the objects in Paris and London were
pendants to complete pairs, trios and garni-
tures of five, while others had been selected
for their superlative beauty or some notes
of rarity, to strengthen the collection. "The
several groups," says Mr. Getz, "comprise
porcelains and potteries of the periods most
esteemed among the cognoscenti of today,
and these, like the jades, bronzes and clois-
onne enamels, are the desiderata of museums
the world over—"

In conclusion Mr. Getz states that the
work following Mrs. Bacon's expressed
wishes, gives a comprehensive amount of
description without extended technicalities.

The volume is most creditable to its com-
piler and a worthy monument to a worthy
collector.

JOHN ZOFFANY—HIS LIFE AND WORKS, BY
LADY VICTORIA MANNERS AND DR. GEORGE C.
WILLIAMSON—LONDON, JOHN LANE (THE
BODLEY HEAD), NEW YORK, JOHN LANE CO.

So much has been written, the past de-
cade, on the lives and works of the great
early English masters of painting, that it is
high time some attention should be paid
to the lesser lights—not exactly those
called by the French, "Petits Maitres," but
artists who, if their effulgence does not
dazzle or amaze like that of their more
famous contemporaries, still shines more
steadily and is, perhaps, in some ways quite
as alluring at times.

The titled Englishwoman, whose inher-
ited and cultivated taste led her to so study
and admire the work of old John Zoffany,
R. A., that she was inspired, as was also
that learned and excellent art authority and
charming writer, Dr. Williamson, to give
to the art world a most complete, enter-
taining and instructive story of the life and
works of Zoffany—has done a real service
to the world of art. The large, beautifully
printed and illustrated volume which relates
with an abundance of detail and which has
evidently been compiled and written con-
 amore, the story of Zoffany, is a most val-
uable addition to any art library—in fact, it
may be said, a necessary addition, and is
especially of value to American art lovers
and collectors. This as it introduces an
artist little known in this country, and yet
one who especially, as says Dr. Williamson,
in his theatrical groups has handed down to
posterity, not merely the likeness, but also
the mannerisms, customs and stage en-
vironments of some of the greatest of Eng-
lish actors, in a way that no other English
artist has done. Thus, as has been wisely
said, "although Reynolds and Gainsborough
portrayed Garrick the man, it was left for
Zoffany to hand down Garrick as the actor."

Furthermore Zoffany was almost the only
artist of his period who has given views of
the intimate life of the people of his time.
Dr. Williamson might well have added that
he was the Longhi of his period, for it was
the Longhi who gave the real life of the
Venetians of their period.

No less a connoisseur than Horace Wal-
pole was an admirer of Zoffany, he was
patronized by the King and held in great
repute by his fellow artists, and yet,
strange to say, no book until the present
has ever been devoted to him although few
other of the XVIII century English painters
have been thus passed by. He was evidently
an ardent student of the early Dutch mas-
ters and trained himself by the study of
their works, and especially those of Terburg,
Dow, Metsu, Van Mieris and de Hooghe,
all of whom delighted in the portrayal of in-
teriors with figures—"intime" presentments
of home life. Hogarth was the only other
English painter to devote himself to such
subjects, and Zoffany has often been com-
pared with Hogarth for this reason, while
he was himself undoubtedly influenced by
the greater painter.

"The man himself," as says Dr. William-
son, "had a romantic career." Born in
Frankfort, Germany, in 1735, he early
evinced art taste and inclinations and it
said robbed his father's money box to travel
via Austria, to Italy, where he remained and
studied twelve years in Rome, and then
returned to Frankfort, to marry unhappily,
to marry a second time after he obtained
his freedom. He then went to England
where, after a period of poverty and work
at clock designing, he finally secured lucra-
tive employment and pursued his profes-
sion successfully through a fairly long life.

Space limitations forbid further notice of

the artist's life; it is well and fully told in the
pages of this large volume. His pictures are
notable for fine characterization, good
academic, and at times stiff drawing and
pose of figures, and a tightness of handling.
But he was a good technician and a painter
of unusual ability.

The actual composition of this valuable
work was done by Dr. Williamson, while
Lady Victoria Manners was mainly respon-
sible for the discovery of the numerous pic-
tures reproduced and their examination and
descriptions.

"THE THUNDERER" ON PENNELL

The London Times in a recent sarcasti-
cally playful review of Joseph Pennell's
"Etchers and Etching," says in part, "Mr.
Pennell says that he has written this book
for the student and collector; but he has also
written much of it, and not the least amus-
ing part, for himself. It consists partly of
criticism of those etchers whom he consid-
ers worth writing about, and partly of direc-
tions, clear and practical, for the making of
etchings. This part seems to be written
rather for the etcher than for the student
or collector, though it must be of use to
anyone interested in the art. No one knows
more about the technique of etching than
Mr. Pennell; about that he speaks with
authority; and he believes that, because of
his technical power and knowledge, his
authority extends to all aesthetic questions.
Those who know him or his former writings
will know also what to expect of him in the
matter of aesthetic judgment. Whistler is
the greatest of all etchers, and the others,
even Rembrandt, are blamed for being un-
like him or praised for sometimes approach-
ing his excellence. For him there is one
master and one aesthetic philosopher—
Whistler; and yet Whistler himself, in his
admiration of Tintoret, does imply that
imaginative art is not an inferior substitute
for direct inspiration from nature, at least
in painting. And, if not in painting, why
in etching? These questions Mr. Pennell
constantly provokes; he has his own answer
to them, but it is simply dogmatic. He be-
longs in art and in thought to the matter-
of-fact science of the nineteenth century,
and for him all mysticism of thought and
of art is an obsolete survival. Art for him,
as for Zola, is simply nature seen through
a temperament, with the added dogma that
the temperament ought to be Whistler's—
all other temperaments being inferior. Thus
he is contemptuous of nature seen through
the temperament of Méryon, who is to him
merely the rival, through human stupidity,
of Whistler. Méryon was not an etcher.
He never did—at any rate there is no evi-
dence of it in his work—a plate from nature,
but he made pencil sketches, or worked
from photographs, set up his subjects in
the fashion of an architectural draughts-
man.

"To Mr. Pennell an etcher is one who
does his plates from nature. There is no
evidence in Méryon's work that he did his
plates from nature; therefore he is not an
etcher. 'All really great etchings that have
ever been made have been done straight
away on the copper and not faked or tink-
ered from sketches,' says Pennell. Again,
if we apply the same dogma to painting, we
rule out most of the most famous master-
pieces of the world; it is enough for Mr.
Pennell if it rules out Méryon. * * *

"Pennell has a running quarrel with
Hamerton, though sometimes he flings him
a word of praise; and because Hamerton
commends Méryon for reversing his prints,
he says: 'The collectors who are worried by
such details should collect postcards, or put
their prints before a looking glass, and they
would see then the right way round, with
a fool behind them holding them up by the
corners.' In his style Mr. Pennell reminds
us often of a terrier that has a vendetta
with the Postman.

WORCESTER'S NEW PRIMITIVE

The Spanish Primitive "St. Bartholomew,"
late XIV or XV century, recently purchased
by the Worcester Museum through the
Ehrich Galleries, N. Y., and reproduced in
the ART NEWS of June 19 last is described
in the last Museum Bulletin as follows:

"... Brilliant color in Spanish art never appears
as assertive as equally brilliant color in Italian or
German paintings. The most glowing color in a
Spanish picture seems to be subdued by an 'am-
biente' or atmosphere as though it were being seen
through a veil. This is true of our recent acqui-
sition, 'St. Bartholomew.' Indeed a spirit of re-
straint pervades the panel. In spite of its gold back-
ground and drapery, which without doubt were origi-
nally brighter, it is from a color point unostentat-
ious. Yet quiet and unobtrusive as are the at-
tributes of the panel, it overpowers the insistence of
many a painting having more riotous color and dis-
located lines. The color, drawing, and pose of the
figure have majesty and a strength which knowing
its strength is not assertive, resulting in a com-
position possessed of a rarely graceful dignity.

"The figure of the saint seems to invite graciously
and incline forward—the rhythmic folds of his mantle
and its decorative arrangement assisting the poise.
Spanish pictures of this period are often lacking in
grace, and crowded and awkward in composition,
through a conflict of disturbing elements. This paint-
ing presents a co-ordination of many influences syn-
thetically expressed. Every detail has its purpose
in the general scheme. This is particularly notice-
able in the sweep of St. Bartholomew's cloak over
the right hand down to the feet, and in the chain
of gold attached to a wing of the demon who lies at
the bottom of the picture under the foot of St. Bar-
tholomew. His left wing extends well up on the left
side with one leg at the right of the panel, joining
the rocks and landscape in the background, and
bringing together successfully all objects in the com-
position.

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BOSTON

The fiftieth anniversary of the death of Charles Dickens June 9, was appropriately remembered by an exhibition in the Fine Arts Room of the Public Library, of a large collection of the author's works. It was intended primarily to display the many and varied illustrations that have been made of his fictitious characters. The most famous are George Cruikshank's inimitable caricature drawings in "Oliver Twist" and "Sketches by Boz" and those of Hablot K. Brown—"Phiz"—and who illustrated among other works "Nicholas Nickleby," "Martin Chuzzlewit," "Dombey and Son," "David Copperfield" and "A Tale of Two Cities." One wall is given to 6 or more large pen and ink illustrations by Charles Dana Gibson, done more than a score of years ago, when his work was in the heyday of his popularity. Finer pen and ink work has seldom been done by this artist than his drawing of "Mr. and Mrs. Micawber," David Copperfield "Traddles" and the lone figure of "Scrooge."

Among the less known illustrators of Dickens are Felix O. C. Darley, whose 13 large lithographs are rather weak, being too overdrawn to be effective; Jessie Wilcox Smith's colored drawings, suitable for the young, and Frank Reynolds' illustrations also in color. As the frontispiece of David Copperfield this artist has given a Mr. Micawber which might stand for all time; it is this gentleman to the minutest detail, his cane, his gloves, his grand pose, the tilt of his hat, his flowing tie, loud vest and bland smile of self-confidence with which he was wont to remark that "something would soon turn up," all capably done.

The observant "Dickinsonian" will note other books illustrated by Leech, F. Bar-

nard, S. J. Wolf, Cecil Alden, Frank Speaight and others, interesting more from a collector's than an artist's viewpoint, besides portraits of the author, pictures of his home, autographs and rare 1st editions. The exhibition will be removed June 26 to make room for the Plymouth Tercentenary pictures.

The Summer exhibition of members of the Boston Art Club has recently been rearranged and many new canvases added, and in its present state will remain on the walls of the gallery to Oct. 1. The grouping of the pictures is even more satisfactory than before. One wall has for its center E. R. Kingsbury's "Ogunquit Ledges" and on either side Charles Hopkinson's landscape sketch of woodland and children and Eben Comin's "Crowd on the Beach," while on the extreme ends two genres, Vesper George's "One Lump or Two," and I. H. Caliga's "Girl Reading," form as nearly a perfect balanced arrangement of paintings in respect to harmony, color, size, contrast and variety as it is possible to conceive.

Of the recent acquisitions to the show must be mentioned Carl Gordon Cutler's figure of a bather reclining on the rocks and set against a cool background of deep blues and greens. Some might call it brutal. It is full of rugged strength both in color and drawing and is the antithesis of the conventional nude which so often adorns the walls of exhibitions. Charles Pepper gives a portrait of this artist, very strong in its character likeness; a result likely to occur when the artist is intimately acquainted with his sitter. Albert Felix Schmitt's "Old Trees, Nova Scotia," is a delicately toned decorative landscape in strong contrast to the large structural painting by Clifford Alexander, "The Iron Age." Sears Gal-



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lagher, Joseph Cowell, Henry H. Ahl, Hendrix Hallett, E. H. Garrett, Alexander Pope and A. K. Cross are each newly represented in the present show.

At Goodspeed's Print Shop they are showing this week a collection of about 300 mezzotints, the work of some of the best known English, Irish, Dutch, French and Flemish mezzotinters and engravers. The famous XVIII C. actors and actresses seem to have been the favorite subject of James MacArdell (1729-1765) perhaps the greatest of the brilliant Irish mezzotinters. Certainly they are the most interesting, for the artist has presented them in the characters assumed on the stage and there is a certain glamor in his impressions of David Garrick, Charles Blakes, James Quinn, Mrs. Hannah Pritchard and Henry Woodward lacking in many who bear far more illustrious names.

Something to be looked forward to in the Autumn are the Goodspeed Booklets on artistic and literary subjects. The first three numbers of the series will be monographs on Arthur W. Heintzelman, Sears Gallagher and Lester G. Hornby, present day American etchers.

Sidney Woodward.

SOUTHAMPTON (L. I.)

Mr. Samuel Parrish invited a number of art lovers to hear an address by Capt. George Harding, an official artist appointed to the A. E. F. by the President, Sunday eve. last in the handsome new Memorial Hall which Mr. Parrish is giving to the town in memory of seven young men who gave their lives in the great war. The walls were hung with Capt. Harding's pictures, which have been loaned temporarily by the American Art Association. Although not completed, the hall will be open for two weeks to enjoy the pictures. Capt. Harding makes a splendid setting for the paintings, and is a very handsome architectural addition to Southampton. It was designed by Grosvenor Atterbury of the summer colony.

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dress B. F. R., American Art News, Inc.,
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Rhoda Holmes Nichols, who has been in
poor health for more than a year, is spend-
ing the month at Atlantic City. She writes
her friends she is recovering.

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CALENDAR**ARTISTS' EXHIBITIONS**

Newport (R. I.) Art Ass'n—Ninth annual exhibition,
July 17-31, oils, watercolors, pastels, miniatures,
sculptures.

St. Louis Museum—15th annual exhibition modern
American paintings, Sept. 15-Aug. 31; no jury;
entries to R. A. Holland, Director, St. Louis;
N. Y. pictures to Budworth by Aug. 25.

SPECIAL NEW YORK EXHIBITIONS

Ainslee Gallery, 615 Fifth Ave.—Paintings by George
Inness, A. H. Wyant, Homer Martin, Winslow
Homer, J. Francis Murphy, and the Barbizon,
Modern Dutch and Early English Masters.

Babcock Gallery, 19 E. 49 St.—Summer show of
American Paintings.

Bourgeois Gallery, 668 Fifth Ave.—American Paint-
ings and Sculpture through the Summer.

Daniel Gallery, 2 W. 27 St.—Group of Painters of
Today, to Sept. 1.

D. B. Butler & Co., 601 Madison Ave.—Decorative
Paintings.

Ehrich Gallery, 707 Fifth Ave.—Old Masters and
Decorative Paintings by modern Americans.

Ferargil Gallery, 607 Fifth Ave.—Summer show of
American paintings.

Grolier Club, 47 E. 60 St.—Etchings by Mahonri
Young, to June 30.

556 Fifth Ave.—Selections from the Duncan Phillips
Collection of Washington, D. C. Works by modern
French and American masters, through the Sum-
mer.

Jumel Mansion, 160th St. near Amsterdam Ave.—
Loan Exhibition of Revolutionary and Colonial
Relics.

Kennedy Galleries, 613 Fifth Ave.—Charcoal Draw-
ings by Eastman Johnson, to July 1.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Amer-
ican Artists through the summer.

McAlpin Hotel, Senor Vizarras's Apartments—Sum-
mer exhibition of paintings by Velasquez, Murillo,
etc.

Metropolitan Museum, Central Park at E. 82d St.—
Open daily from 10 A. M. to 5 P. M., Saturday
until 6 P. M., Sunday, 1 P. M. to 5 P. M. Ad-
mission Monday and Friday, 25c. Fiftieth Anni-
versary great Art Loan Exhibition to last through
the Summer.

Milch Galleries, 108 W. 57 St.—Special Summer
exhibition of American paintings, and of water-
colors, painted in Cuba and Florida by Arthur M.
Hazard of Boston, to July 3.

Montclair Art Museum, Montclair, N. J.—Annual
Exhibition of Paintings and Sculpture by artists of
Montclair and vicinity, to July 11—and Sept. 8-19.

Museum of French Art, 599 Fifth Ave.—Spring Loan
Exhibition of XVI French Art, Portrait Engraving
on Copper, to July 1.

National Arts Club, 119 E. 19 St.—Sketches and
small sculptures by artist members, through the
Summer.

N. Y. Public Library, Fifth Ave. and 42d St.—
Annual Exhibition of Recent Additions to Print
Collections. Including the Mielatz Etchings, Sam-
uel Colman's Etchings and Color Prints by the
late Helen Hyde. Technical exhibition, "Making
of Prints," Stuart Gallery.

Scott & Fowles, 590 Fifth Ave.—XVII and XVIII
Century Portraits by English and American Paint-
ers.

Staten Island Public Museum, St. George—Paintings,
Miniatures and Sculpture; to June 30.

Howard Young Gallery, 620 Fifth Ave.—American
and European Paintings.

Washington Irving High School—12 Murals by
Barry Faulkner.

Yonkers Art Association, Yonkers, N. Y.—5th An-
nual Exhibition of Paintings by American Artists.

ART AND LITERARY AUCTION SALES

Walpole Galleries, 10 E. 49 St.—First editions of
modern authors, mainly the library of Miss Dorothy
Forman, July 1-2, 10.30 and 2.30 P. M.

ART AND BOOK SALES

The sale of the ethnological collection of
the late W. W. Hilt at the Phila. Art Gal-
leries June 15 realized approximately \$3,200.
Among the leading prices obtained was
that for a Leman, Lancaster, target gun
with brass inlaid stock, \$32.50. A bow gun
inlaid with ivory fetched 18, an Albanian
blunderbuss, inlaid with coral and mother-
of-pearl, \$26, a flintlock gun, also Albanian,
inlaid with brass and mother-of-pearl, \$25.
Percussion gun, altered flintlock, two super-
posed revolving barrels, dated 1762, fetched
\$20. A suit of Javanese armor with helmet
brought \$13 and a pair of antique Russian
flintlock duelling pistols, carved grips, \$10.
Many articles went to the Reading Museum,
whose representative, Mr. Hengels, was
present; also a number to the University
of Pa.

Pennypacker Sale in Phila.

The Pennypacker collection of Pa. Dutch
pottery, pewter, glassware and china, to be
sold at Saml. T. Freeman & Co.'s rooms
June 28 and three following days, is the
same collection that was advertised and
cataloged about two years ago, but suddenly
withdrawn upon an option offered for the
whole group, said to be by parties propos-
ing to install it as a State collection at Har-
risburg. Apparently the deal was not com-
pleted and now it will probably be dis-
persed.

Art Notes and News

The Norwegian painter, Edward Diriks,
was recently given a banquet in honor of
his promotion to the rank of officer of the
Legion of Honor.

At his studio, 1947 Broadway, Albert P.
Lucas has recently completed a portrait of
Mrs. A. M. Hall. Later in the month he
will go to Maine.

Miss Yvonne Matthews, of N. Y. City,
an American Red Cross worker attached to
Paris headquarters, has a miniature of her
mother, in the current Salon.

Miss Matthews has spent over a year in
the service of the American Red Cross and
was connected with the large canteen for
American soldiers at Eprenay. Previous to
her connection with the Red Cross, she
studied under the American Society of
Miniature Painters in N. Y., at Julian's, and
with Signor Monge in Rome.

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COMING NOTABLE SALES IN LONDON

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MONDAY, JULY 5th, AND TWO FOLLOWING DAYS—An Extensive and Important Collection of the Works of George Cruikshank, the Property of Albert M. Cohn, Esq., 21, Grosvenor Place, S.W., Compiler of "A Biographical Catalogue of the Printed Works illustrated by George Cruikshank" and "A Few Notes upon some rare Cruikshankiana"; with a representative selection of Works illustrated by Isaac and Isaac Robert Cruikshank; Works illustrated by Thomas Rowlandson and other English Artists; A Large Collection of Caricatures, etc.

TUESDAY, JULY 13th—Very Important Illuminated and Other Manuscripts, the Property of The Lord Mostyn, Mostyn Hall, Mostyn, Cheshire, including Handsome French Illuminated Manuscripts of L'Exile du Comte d'Artois, 1331; Boccaccio, Des Clercs et Nobles Femmes; J. Chantier, Histoire des Roys de France; Froissart's Chronicles; Histoire des Rois de France jusqu'a 1223, and the Voeux du Paon, Fourteenth Century; Also Bibles, Horae, etc.

A remarkable series of Works by John Lydgate; A Holograph Play by Anthony Munday, and other important English Literary Manuscripts; English Illuminated Manuscripts of the Four Gospels, XI-XII Century; N. de Lyra, Postilla super Psalterium, XV Century; Psalter, c. 1300, etc.

A Notable Dante, early Fifteenth Century; and other fine Italian Manuscripts, etc.

Illustrated Catalogues, containing about 24 plates, price 7/6.

WEDNESDAY, JULY 14th, AND FOLLOWING DAY—The LORD TAUNTON HEIRLOOMS. Valuable Drawings and Paintings from the collection at Quantock Lodge, Bridgwater, the property of E. A. V.



ROBINETTA
 Sir Joshua Reynolds

In sale July 15

Stanley, Esq., including examples of Titian, Fra Bartolomeo, Alonzo Cano, the Illuminator of the Hours of Anne of Brittany, J. B. Greuze, P. Wouverman, F. Snyders, R. P. Bonnington, Daniel Mytens, Paul van Somer and H. Danckers, and Robinetta, a repetition of the picture in the National Gallery, by Sir Joshua Reynolds.

Illustrated Catalogues, containing 17 plates, 2/6.

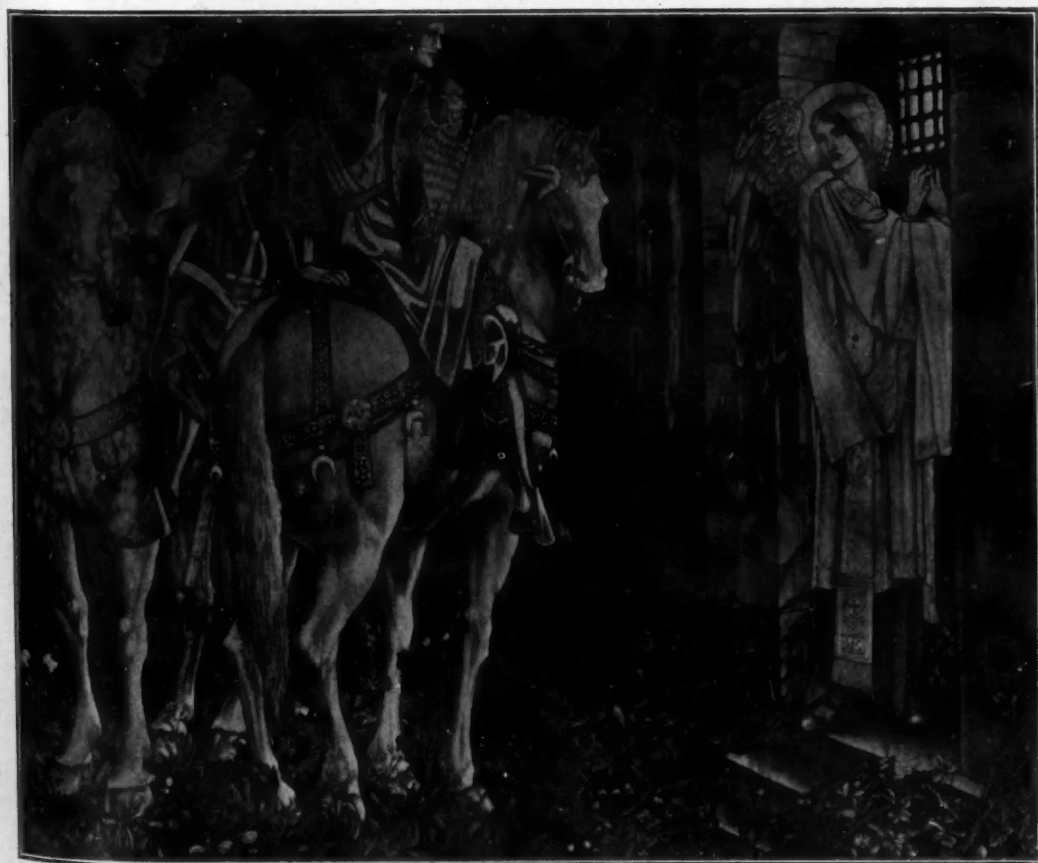
THURSDAY, JULY 15th—IMPORTANT STATUARY forming part of the LORD TAUNTON HEIRLOOMS, the property of E. A. V. Stanley, Esq., including a very fine Portrait Bust, in painted Terra-Cotta, of Lorenzo the Magnificent; Portrait Busts of Napoleon by Canova and of Cardinal Richelieu by Bernini;

Venus Victrix, Silence, and Gany-mede by Thorwaldsen.

THE FAMOUS TAPESTRIES executed by William Morris from designs by Sir Edward Burne Jones for the late W. K. D'Arcy, Esq., Stanmore Hall, Middlesex, and sold by Order of the Trustees. These Tapestries are the finest examples of the work of these two great Artists; also FURNITURE designed by William Morris; a Piano elaborately decorated in Gesso Work by Miss Kate Faulkner from designs by Morris; a Large Morris Carpet, etc. Also a Stuart Royal Sword by Clemens Horn, similar to one in the Armoury at Windsor Castle; Fine Old English Walnut Chairs and other Furniture, etc.

Illustrated Catalogues, containing 7 plates, price 2/-.

Each Sale may be viewed two days prior. Catalogues may be had of the Auctioneers, of Mr. Lathrop C. Harper, 437 Fifth Ave., New York, or may be examined at the offices of AMERICAN ART NEWS.



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